



WHEN KNIGHTS HAVE FALLEN

Stephen Melillo
Composer



STEPHEN MELILLO, COMPOSER
STORMWORLD.COM

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Dear Conductor... Thank you for believing in, and investing in the body of work called *STORMWORKS*. Once you’ve tasted the possibilities and experienced the reactions from your students and audiences, a large body of interrelated work awaits you. If you’ve invested in the whole package or Suite... **Bravo**. It was the best way to go. The *STORMSite* at **www.stormworld.com** provides up-to-date info on all that is happening with *STORMWORKS®*. Thanks so much for championing this Music and Godspeed in the journeys ahead.

SYSTEM REQUIREMENTS

One wouldn’t think of buying software without having the appropriate hardware. With this same common-sense thinking, conductors rendering “Storm” Works should be properly equipped.

In the *Band of the 3rd Millennium*, the orchestration employed in the body of work called *Stormworks*, we find the standard wind and percussion ensemble augmented by the use of 2 synthesizers. A seemingly innocent leap, it is replete with functionality. The generic sounds ascribed to the synthesizers are: **PAD Bass**, (*sometimes Piano and/or Chorus*) and **Harp**. Comments about the types of sounds and manner of interpreting the varied notation may be found in the *Brief Intro to the Music of Stephen Melillo... with FAQs* residing on the *STORMSite* at **stormworld.com**.

In 1980, the cost for such an undertaking was significant. Now, for a cost-effective, multi-useful investment, your program can be readily equipped. Of course, this is only if you are completely *un*-equipped right now! Most music programs will have at least one student who owns a synthesizer, or at least knows someone who does. In the early 1980s, I was able to recruit a great number of students simply by suggesting that there was a place for them in the “*electronics*” section! I invite you, *now with Music that calls for it*, to be champions of a wider and fuller Music Education.

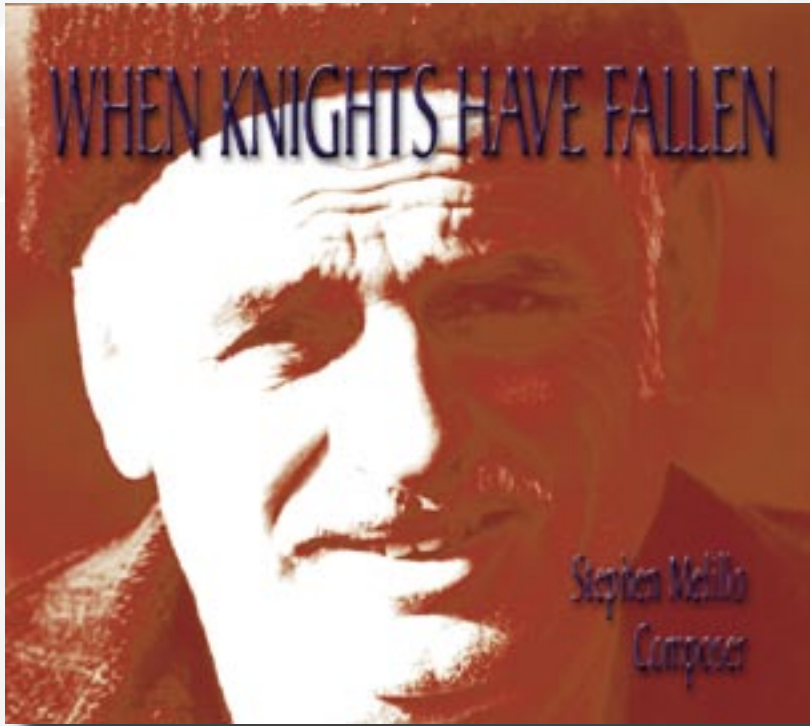
On the *STORMWORKS CDs*, you will hear how these sounds, placed in a stereo field around the band... *as in the diagram on the seating chart page*... enhances the overtone hierarchy and resonance of the band while remaining somewhat “*traditional*” in its orchestral usage. Two speakers, lying flat on the floor, should be placed so that the sound is directed back into the ensemble.

As we approach all of the new tomorrows, students need to play Music, that while serving the cause and purpose of Music Education, excites them... Music which sonically *competes* with the inundation of supremely produced sounds they hear in their every day lives.

A vast variety of interrelated and graduated pieces as well as accompanying Teaching Tools await you.

Now, as always, it’s up to you. Only *you* can be the guide your students need, and only *you* can deliver this Music to that limitless realm we refer to as Music. To that Quest, noble and honorable, Godspeed!

Stephen Melillo, Composer



When Knights Have Fallen

#860 at 5:55 for Band of the 3rd Millennium
by © Stephen Melillo IGNA 9 November 1998

**The First Commission by the
South Jersey Area Wind Ensemble
Keith W. Hodgson, Conductor & Musical Director**

TECHNICAL

With the exception of potentially new notes to explore, and moments of high range demand on the horns... *which may be taken down an octave...* **“When Knights Have Fallen”** is not necessarily a *technically difficult* piece. What makes it difficult is the need for all of those things considered “basic” to Musicianship. With Tuning and Intoning at their optimal, the player is now able to focus on the most dramatic, most feeling-filled telling of a piece not *about* a grandfather, but about a grandchild’s Love for his friend.

I have written the Oboe and English Horn part to be versatile. Either one person could play the line, or two, dependent upon your forces. If it is to be one player, that person can drop out of the written Music beginning at measure 7, in order to make the entrance of the English Horn at measure 13. In the event of no English Horn, those cues reside in Alto Saxophone 1 and then Alto Saxophone 2 respectively. Still, measures 13-29 are optional and need not be played by the English Horn at all, making that moment an introspective Flute solo. Please see “Brief Intro”.

MUSICAL

I loved my Grandfather... still do. Much Time has passed since his passing. Still I hear his words. We’d make the rounds on the weekends, cutting lawns for those that couldn’t do it for themselves. We were in the car, en route to a lawn job. He grabbed his wallet, and pulled out a this really neat railroad watch. *“Gramp”, I said, “I’m gonna get even with you, you wait.”* I was secretly saving up all the money from my landscaping jobs and was preparing to give him a big check for Christmas... a kind of payback. *“You don’t pay me back by giving something to me,”* he said. *“You pay me back by giving to **your** Grandchildren .”*

It would be **impossible** to tell you about this son of an immigrant orphan who worked in the coal mines, who was a boxer, a brushworks foreman everyone loved, a man who made everyone laugh, a spirit called **“Robin Hood”** by friends... a man who truly mastered Life. Instead, I must relinquish my *feeling* for him in this brief piece. To me, and *for* me... he was a **Hero**. No shiny armor to be sure, only the Light of a truly warm and glowing soul. And in true *Gramp* fashion, he passed on, before that Christmas. I could never give back to him the way I wanted to. Indeed, that is left for my Grandchildren.

For all those Grandparents out there, wherever they are, this piece is humbly written. This piece is nothing like Lenny, or Sonny as some people called him! My Gramp was always laughing and bouncing and practicing the rare art of being a “good guy”. For an accurate description of *Gramp*, we would need a Polka Band... some mandolins, some rugged Americana all mixed in a glorious dance suite! Instead, the Music in my heart may seem a bit sad to you. That’s okay. Every once in a while, after all this Time, I still have to face the fact that... at least for now... he’s gone. My Gramma too. Madeline... another noble and valiant Hero. They say that Time heals, but after all these years the ache of missing them is still fresh. And yet it feels good to remember those whom we have loved, to honour our Grandparents, to constantly revisit those who bequeathed to us so many memories, stories, lessons and noble ideals.

“When Knights Have Fallen” is but one part of **“A Wish to the World”**, *a series of pieces written to inspire the next generation of Heroes...* and **“A Wish to the World”** is but one part of a personal mission called **STORMWORKS**. Within its musical boundary of **5:55**, thematic ideas which date back to the **1970’s** connect it to many of its other parts, wherein lies the greater, single message. *That message is for you to discover and enjoy!* Godspeed.

Sincerely,

Stephen Melillo
Composer



A brief explanation of a fascinating History.

The artwork to the left was created in 1998. The title of the suite was a play on the words, “**Arabian Nights**” Until 2003 the suite called “**American Knights**”. That title has since been changed to “*A Wish to the World*”.

While the old artwork alone is striking and eerily foreboding given its creation date, the intent of the Music is even *more* so.

Before 11 September 2001, there was a notion that “*heroes were a thing of the past*”. This Suite was offered as a counter theme. I wanted to let student Musicians know that there *were* Heroes... all around us all of the time. Indeed, I could have written an almost infinite number of pieces about a great many people throughout Geography and Time.

Then, on **11 September 2001**, the idea of Heroism was revisited. The original intent of “**American Knights**”, from the Music to its artwork became an **all-too-close-to-reality** foretelling. When one looks at the same artwork *after* 11 September 2001, it takes on a meaning beyond the intentions of the Music. Our friends across the world, who have grown rapidly, and who take the English language quite literally, have helped to inspire this new title.

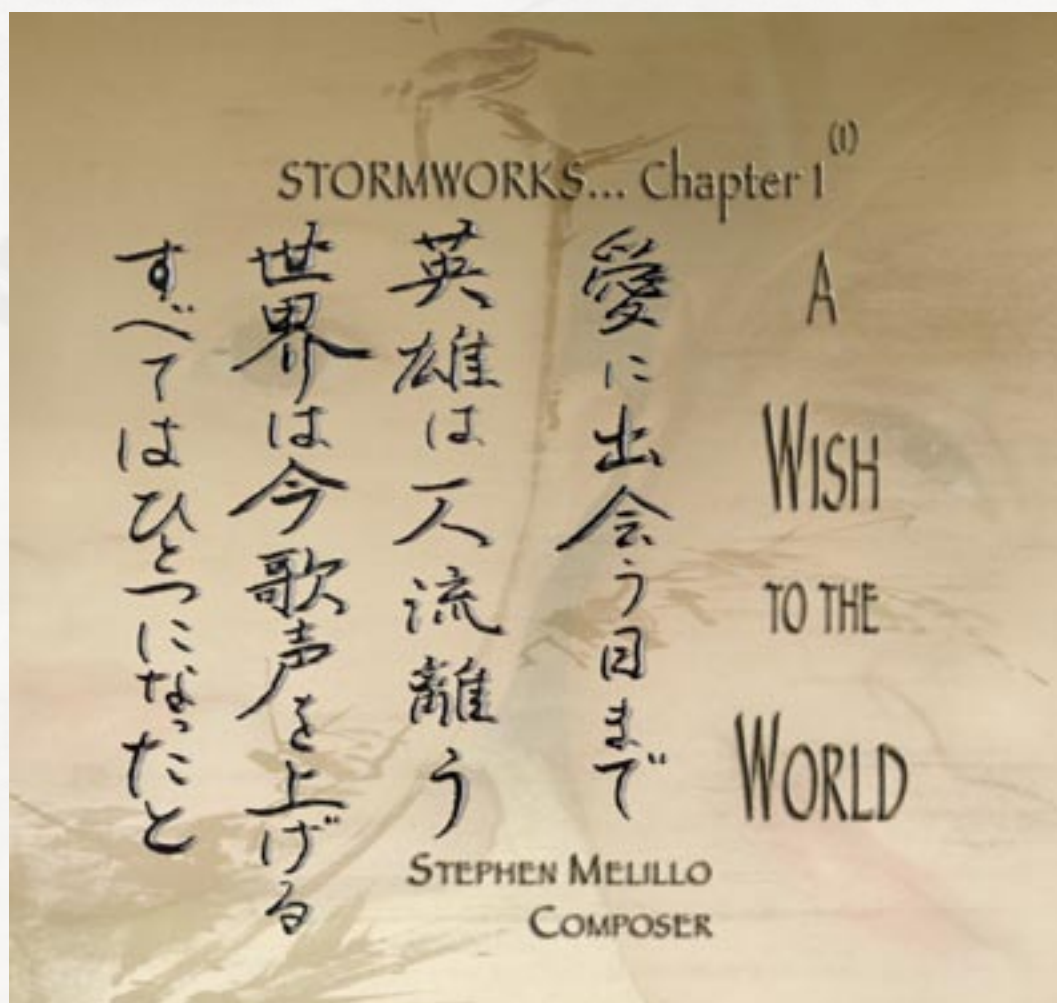
In an effort to applaud the Heroism for which this Music was originally and purposefully composed, the suite finds its new title, “**A Wish to the World.**” The wish? That all of us once again embrace those Heroes alive and sacrificed, the Souls of Heroes from all over the World and vastly different Times, who have embodied self-sacrifice, Kindness and Love.

The new artwork comes from the piece, **MUSASHI**. This work is about a great Hero to the Japanese people. Musashi had become a master of the Sword, only to give it up for the cause of Art and the pursuit of Poetry and Love.

Here is the translation of the Chinese Poet text from **Musashi**, written in the form of a Shinto Prayer Song. In this we find the Spirit with which “**A Wish to the World**” is humbly offered.

Godspeed!

Alone the Hero walks
 Until Love finds him
 The World sings now
 For all is one



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1 2 3 4 5 6 7 8 9 10

This musical score page contains the following instruments and parts:

- Piccolo:** Starts with a *mp* dynamic, playing a melodic line.
- Flute 1 & 2:** Both parts start with a *mp* dynamic, playing a melodic line.
- Oboe Eng Horn:** Starts with a *mp* dynamic, playing a melodic line.
- Bassoon:** Remains silent throughout the page.
- Clarinet 1, 2, 3, & Bass Clar:** All parts are silent throughout the page.
- Alto 1 & 2, Tenor, & Bari Sax:** All parts are silent throughout the page.
- Horn 1, 2, & 3:** Enter in measure 8 with a *f* dynamic, playing a rhythmic pattern of eighth notes.
- Trumpet 1:** Enters in measure 3 with a *f* dynamic, playing a rhythmic pattern. Includes the instruction "Off - Stage" above the staff in measure 3 and "All" above the staff in measure 10.
- Trumpet 2 & 3:** Remain silent throughout the page.
- Euph 1, Tbone 1 & 2, & Bass Tbone:** Enter in measure 8 with a *mf* dynamic, playing a rhythmic pattern.
- Tuba:** Enters in measure 8 with a *mf* dynamic, playing a rhythmic pattern.
- PAD Bass:** Starts with a *p* dynamic in measure 2, then moves to *mf* in measure 5, playing a sustained bass line.
- Harp:** Remains silent until measure 10, where it plays a melodic flourish.
- Timpani:** Enters in measure 6 with a *f* dynamic, playing a rhythmic pattern.
- Chimes & Orch Bells:** Both parts start in measure 3 with a *p* dynamic, playing sustained chords.
- Percussion 1 & 2:** Enter in measure 6 with a *f* dynamic, playing a rhythmic pattern.